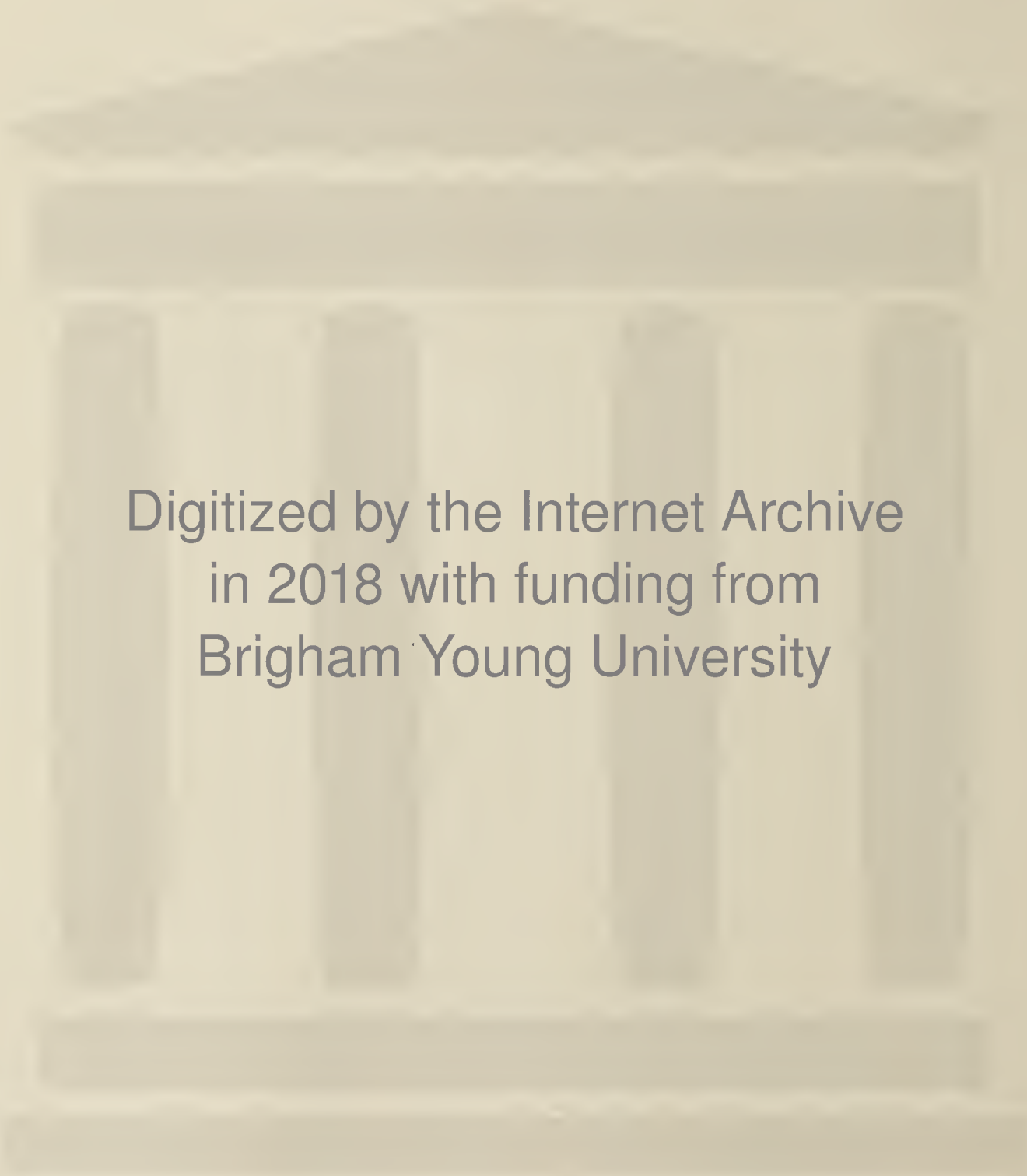


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HINDEMITH

SONATE

HARFE



ALYON HEALY
HARP SHOW, SUITE 905
130 W. 56th STREET
NEW YORK 19, N. Y.

EDITION SCHOTT

3644

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Edition Schott 3644

S O N A T E

für Harfe

von

Paul Hindemith



B. SCHOTT'S SOHNE
Mainz

Paris: Editions Max Eschig
48 Rue de Rome



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Pedale: sibh mibe
dohc fahf
rebd solbg
laba

SONATE

I

Paul Hindemith

1939

Mäßig schnell (♩ etwa 92)

58 *f*

p

solhg laħa ——— laba solbg

cresc.

dohc dohc solhg

mf *p*

mibe fa#f sibh laħa

pp

re h d do# c

mf *f*

mi be la ba si h do# c
fa# f

f

la ba mi be si h fa# f

do# c do# c fa# f do# c fa# f do# c fa# f

p *f*

do#c sol#g fa#f re#d re#d verklingen - - -

Ruhig, ein wenig frei

p

sol#g re#d sol#g

Neu beginnen

mf

do#c mi be si bh sol#g re#d fa#f la ba

vorangehen

f

re#d sol#g do#c fa#f fa#f

2/4

zurückhalten und verklingen

p

do#c sol#g re#d la ba mi be

p

mibe laba mibe

mf

sibh laba fa#f rebd

f

fa#f sibh laba

ff

solbg dobc mibe

2/4

solbg dobc mibe

Breit

7

The first system of musical notation for the 'Breit' section. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music is written in a slow, broad tempo. The first measure of the bass staff has a forte 'f' dynamic marking. The system ends with a fermata over a chord in the bass staff.

The second system of musical notation for the 'Breit' section. It continues the grand staff from the first system. The first measure of the bass staff has a fortissimo 'ff' dynamic marking. Below the staff, there are three groups of notes: 'dolce' (first), 'dolce' and 'falsch' (second), and 'falsch' (third). The system ends with a fermata over a chord in the bass staff.

The third system of musical notation for the 'Breit' section. It continues the grand staff from the second system. The music is written in a slow, broad tempo. The system ends with a fermata over a chord in the bass staff.

Im Hauptzeitmaß

The fourth system of musical notation for the 'Im Hauptzeitmaß' section. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music is written in a moderate tempo. The first measure of the bass staff has a forte 'f' dynamic marking. The system ends with a fermata over a chord in the bass staff.

The fifth system of musical notation for the 'Im Hauptzeitmaß' section. It continues the grand staff from the fourth system. The first measure of the bass staff has a mezzo-forte 'mf' dynamic marking. The system ends with a fermata over a chord in the bass staff.

p

laba dohc
fabf

dohc fabf

fabf dohc

sibh
fabf

laha

mf

mp

laba sibh
fabf

solhg

solbg

dohc

Langsam

pp

dohc
solhg

rehd

p

mf

f

mihe fa#f

dohc
laha

p

rehd
solbg

pp

b \bar{o} .

2/4

Pedale: sibh mibe
dohc fahf
rebd solbg
la ba

II

Lebhaft (d. 80)

Handwritten musical score for piano, consisting of five systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: Bass clef, 3/4 time. Starts with a forte (*f*) dynamic. Includes a handwritten "(67)" in the left margin.

System 2: Treble and bass clefs. Starts with a mezzo-forte (*mf*) dynamic. Ends with the marking "fabf".

System 3: Treble and bass clefs. Includes a forte (*f*) dynamic and a piano (*p*) dynamic. Includes the markings "fa hf" and "fabf".

System 4: Treble and bass clefs. Includes a glissando (*gliss.*) marking and a forte (*f*) dynamic. Includes the markings "sibh", "dohc", "rebd", and "dim.". Below the staff, there are handwritten lyrics: "sibh", "dohc", "rebd", "dobc", and "fabf".

System 5: Treble and bass clefs. Includes a piano (*p*) dynamic. Ends with the marking "dobc".

First system of musical notation, piano accompaniment. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The upper staff features a series of chords and single notes, while the lower staff has a more active line with eighth and sixteenth notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation, piano accompaniment. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a series of chords and single notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

doꝑc

Third system of musical notation, piano accompaniment. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a series of chords and single notes. The system concludes with a piano (*p*) dynamic marking.

doꝑc
faꝑf

solꝑg

laꝑa

reꝑd

laꝑa

Fourth system of musical notation, piano accompaniment. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a series of chords and single notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

laꝑa

reꝑd
laꝑa

hervor!

Fifth system of musical notation, piano accompaniment. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a series of chords and single notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

doꝑc
faꝑf

solꝑg

doꝑc



First system of musical notation. The treble staff contains a series of eighth and sixteenth notes, mostly flat, with a descending line. The bass staff contains a few notes and rests. A dynamic marking 'f' is present in the middle of the system. Below the bass staff, the letters 'fabf' are written.



Second system of musical notation. The treble staff has a few notes and rests. The bass staff contains a series of notes, mostly flat, with a descending line. A dynamic marking 'f' is present in the middle of the system. Below the bass staff, the letters 'fabf' are written.



Third system of musical notation. The treble staff contains a series of notes, mostly flat, with a descending line. The bass staff contains a series of notes, mostly flat, with a descending line. A dynamic marking 'f' is present in the middle of the system. Below the bass staff, the letters 'fabf' are written.



Fourth system of musical notation. The treble staff contains a series of notes, mostly flat, with a descending line. The bass staff contains a series of notes, mostly flat, with a descending line. A dynamic marking 'f' is present in the middle of the system. Below the bass staff, the letters 'fabf' are written.



Fifth system of musical notation. The treble staff contains a series of notes, mostly flat, with a descending line. The bass staff contains a series of notes, mostly flat, with a descending line. A dynamic marking 'f' is present in the middle of the system. Below the bass staff, the letters 'fabf' are written.

First system of musical notation. The upper staff contains a complex melodic line with many beamed sixteenth notes. The lower staff features a bass line starting with a forte (*f*) dynamic, transitioning to a mezzo-forte (*mf*) dynamic. The key signature has two flats.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a piano (*p*) dynamic, which then changes to a pianissimo (*pp*) dynamic. The word "laça" is written below the first measure of the lower staff.

Third system of musical notation. The upper staff continues the melodic line. The lower staff starts with a forte (*f*) dynamic. The words "rebd", "laba", "solbg", and "façf" are written below the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff has a mezzo-forte (*mf*) dynamic, which then changes to a piano (*p*) dynamic. The word "fabf" is written below the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff has a mezzo-forte (*mf*) dynamic, which then changes to a mezzo-piano (*mp*) dynamic, and finally to a forte (*f*) dynamic.

mf ————— *f*

la ha

laba ————— la ha sol hg sol hg do hc mi he

gliss.

ff ————— *mf*

mi be fa hf sol hg laba sol hg do hc fa hf la ha

p

— laba fa hf

pp

1

la ha ————— laba

III

LIED

Ihr Freunde, hänget, wann ich gestorben bin,
die kleine Harfe hinter dem Altar auf,
wo an der Wand die Totenkränze
manches verstorbenen Mädchens schimmern.

Der Küster zeigt dann freundlich dem Reisenden
die kleine Harfe, ranscht mit dem roten Band,
das, an der Harfe festgeschlungen
unter den goldenen Saiten flattert.

„Oft“ sagt er staunend, „tönen im Abendrot
von selbst die Saiten leise wie Bienen-ton:
die Kinder, hergelockt vom Kirchhof,
hörtens, und sahn, wie die Kränze bebten.“

(L. H. Chr. Hölty)

	sib	h	mi	be
Pedale:	do	bc	fa	hf
	re	bd	sol	bg
			la	ba

Sehr langsam (♩ etwa 60)

The musical score is written for piano and voice. It consists of four systems of staves. The piano part is in 4/4 time, with a tempo marking of 'Sehr langsam (♩ etwa 60)'. The vocal part is in 4/4 time, with lyrics written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p). The lyrics are in German and correspond to the text provided at the top of the page.

mf p

fabf ————— fahf

5/4

mf p

dohc ————— dohc ————— dohc sibh mihe solhg solhg dohc rehd

3

mf p

rebd solhg laba mihe dohc sibh solhg fahf dohc fabf

15/8

fabf dohc dohc dohc fabf ————— fahf

15
8

dohc ————— dohc fabf sibh laha dohc

solhg — solhg dohc sibh solhg fabf dohc
laba

solhg dohc fabf

pp mf fabf fabf

solhg dohc fabf

PAUL HINDEMITH

Klavier 2 händig	Ed. Schott
Tanzstücke, op. 19	1418
„1922“, Suite, op. 26	1732
Nachtstück (aus Suite „1922“)	1733
Klaviermusik, op. 37. Erster Teil: Übung in 3 Stücken	1299
— Zweiter Teil: Reihe kleiner Stücke	1300
Kleine Klaviermusik, leichte Fünffonstücke	1466
Wir bauen eine Stadt, Klavierstücke für Kinder (1930)	2200
Tanz der Holzpuppen, Foxtrot aus „Tuttifantchen“	1734
Drei Klaviersonaten: Nr. I Ed. Schott 2518, Nr. II Ed. Schott 2519, Nr. III (1936)	2521
Ludus Tonalis, Kontrapunktische, tonale und klavier- technische Übungen	3964

Klavier 4 händig	
Tänze aus „Nusch-Nuschi“, op. 20	1140
Symphonie Mathis der Maler (1934) Klavierauszug	3286
Klavierkonzert, op. 36 Nr. 1	1857
Symphonische Tänze (1938)	3717
Sonate (1938)	3716
Symphonie in Es (1940)	3952

2 Klaviere zu 4 Händen	
Sonate (1942)	3970
Thema mit vier Variationen (1940)	1625
Konzert für Klavier und Orchester (1945), Klavierauszug	3838
Sinfonische Metamorphosen C.M.v.Weberscher Themen. (1943)	4124
Herodiade (1944)	4115

Orgel	
Sonate I (1937)	2557
Sonate II (1937)	2558
Sonate III (1939)	3736
Konzert für Orgel und Kammerorchester, op. 46 Nr. 2, Solostimme	1897

Harfe	
Sonate (1939)	3644

Violine	
(Violine und Klavier, wenn nicht anders angegeben)	
Sonate Nr. 1 und 2 für Violine allein, op. 31.	1901/2
Vierzehn leichte Duette für 2 Violinen	2211
Zwei kanonische Duette für 2 Violinen	2212
Sonate in Es, op. 11 Nr. 1.	1918
Sonate in D, op. 11 Nr. 2.	1919
Sonate in E (1935)	2455
Kammermusik Nr. 4 (Violinkonzert), op. 36 Nr. 3	1920
Nachtstück (aus Violinkonzert op. 36 Nr. 3)	1921
Trauermusik für Violine (oder Violoncello oder Bratsche) (1936)	2515
Meditation a. d. Tanzspiel „Nobilissima Visione“ (1936)	3683
Konzert für Violine u. Orchester (1939) Klavierauszug	3634
Sonate (1939)	3645

Viola	
(Viola und Klavier, wenn nicht anders angegeben)	
Sonate für Viola allein, op. 11 Nr. 5	1968
Sonate für Viola allein, op. 25 Nr. 1	1969
Sonate F dur, op. 11 Nr. 4	1976

	Ed. Schott
Kammermusik Nr. 5 (Bratschenkonzert), op. 36 Nr. 4.	1977
Konzertmusik für Solobratsche und Kammerorchester, op. 48 (1935)	3150
Der Schwanendreher, Konzert nach alten Volksliedern für Bratsche und kleines Orchester (1935)	2517
Trauermusik für Bratsche (oder Violoncello oder Violine) (1936)	2515
Meditation a. d. Tanzspiel „Nobilissima Visione“ (1936)	3684
Sonate (1939)	3640

Violoncello	
(Violoncello und Klavier, wenn nicht anders angegeben)	
Sonate für Violoncello allein, op. 25 Nr. 3	1979
Sonate, op. 11 Nr. 3	1986
Sonate (1948)	3839
Kammermusik Nr. 3 (Cello-Konzert), op. 36 Nr. 2	1987
Trauermusik für Violoncello (od. Violine od. Bratsche) (1936)	2515
Drei leichte Stücke (1938)	2771
Meditation a. d. Tanzspiel „Nobilissima Visione“ (1936)	3685
Konzert für Violoncello u. Orch. (1940) Klavierauszug	2838
Variationen über ein altenglisches Kinderlied (1941)	4276

Viola d'amore	
Sonate mit Klavier, op. 25 Nr. 2	2079
Kammermusik Nr. 6 (siehe unter Kammerorchester)	

Kontrabaß	
Sonate für Kontrabaß und Klavier	4043

Blasinstrumente	
Kanonische Sonatine für 2 Flöten, op. 31 Nr. 3	2002
Trio für Blockflöten (aus „Plöner Musiktag“) (1932), Partitur	1695
Sonate für Flöte und Klavier (1936)	2522
Sonate für Oboe und Klavier (1938)	3676
Sonate für Englischhorn und Klavier (1941)	3672
Sonate für Klarinette und Klavier (1939)	3641
Sonate für Fagott und Klavier (1938)	3686
Sonate für Horn und Klavier (1939)	3642
Sonate für Trompete in B und Klavier (1939)	3643
Sonate für Posaune und Klavier (1941)	3673
Konzert für A-Klarinette und Orchester	
Klavierauszug	4025
Konzert für Horn und Orchester (1949), Klavierauszug	4024
Konzert für Trompete und Fagott mit Orchester	
Klavierauszug	

Spielmusik	
Spielmusik für Streichorchester, Flöten und Oboen, op. 43 ¹ , Stud.-Part.	1452
Schulwerk für Instrumental-Zusammenspiel, op. 44, 4 Teile	1454/56, 1458
Sing- und Spielmusiken für Liebhaber und Musik- freunde, op. 45, 5 Teile Part. 1460, 1462, 1464, 1466, 1570	
Plöner Musiktag (1932): Morgenmusik, Tafelmusik, Kantate, Abendmusik	kpl. Partitur 1626
Wir bauen eine Stadt. Spiel für Kinder; Kinder- stimmen mit Instrumenten (1930)	Partitur 3242

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